

In Mariam vite viam

Hermanus de Atrio

(Trento tr89 239v-240r, note values halved, text added, based on edition by R. Calcaterra and the manuscript)

Text: verses 1-3 and 6-7 of a 14th century hymn for the Visitation, found at www.adameaston.info/items/show/37, underlay: Mick Swithinbank)

Verse 1

Cantus

Altus

Tenor

Bass

In Ma - ri - - am vi - - -

In Ma - ri - - - am vi - te - - - vi -

In Ma - ri - - - - - am

In Ma - ri - - - - - am vi - te - - -

5

Cant.

Alt.

T.

B.

- te - vi - - - - am

- am Ma - trem ve - - - ram vi - ven - ti -

vi - te vi - - - - am

vi - am Ma - trem ve - - ram vi - ven - ti - -

9

Cant.

Alt.

T.

B.

Pi - e ve - - - nit qui re - de - mit pec -

- - - - - um qui re - de - mit

Pi - e ve - - - nit qui re - de - mit pec - ca -

um. Pi - e ve - - - nit qui re -

14 Verse 2

Cant. ca - ta de - lin - quen - ti - um. Gres - sum ce - pit cum con - ce -

Alt. 8 de - lin - quen - ti - um.

T. 8 ta de - lin - quen - ti - um. Gres - sum ce - pit cum

B. - de - mit pec - ca - ta de - lin quen - - - ti - um. cum

18

Cant. pit vi - si - ta - vit com

Alt. 8 cum con - ce - pit Ma - ri - a mul - tum pro - pe - rans vi - si - ta - vit com

T. 8 con - ce - pit Ma - ri - a mul - tum pro - pe - rans

B. con - ce - pit Ma - ri - a mul - tum pro - pe - rans vi - si - ta -

21 Verse 3

Cant. - for - ta - vit E - li - za - beth com - pa - ti - ens. Sa

Alt. 8 - for - ta - vit E - li - za - beth com pa - ti - - - ens.

T. 8 com - pa - - - ti - - - ens. Sa -

B. - vit com - for - ta - vit. Sa - lu - ta - tur, in -

24

Cant.

Alt.

T.

B.

27

Cant.

Alt.

T.

B.

31

Cant.

Alt.

T.

B.

35

Cant.  -cat qui re-cto - rem pur - ga - to - - rem

Alt.  8 - di - - - cat qui re - cto - rem pur - ga -

T.  8 - a ple - bi in - di - - cat.

B.  ple - - - bi in - di - - - - cat,

39


Cant.  di - gi - to mun - do nun - ti - at. Verse 7 Le -


Alt.  8 to - rem di - gi - to mun - do nun - ti - at. Le - va gre - gem


T.  8 Le - va gre - gem


B.  nun - ti - at. Le - va gre - gem

43

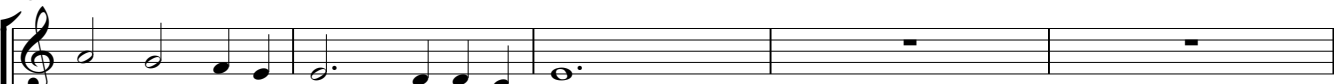
Cant.  -va gre - gem duc ad re - gem Ma - ri - a cun -

Alt.  8 duc ad re - - gem Ma - ri - - - a


T.  8 duc ad re - gem Ma - ri - a cun - - - ctos

B.  duc ad re - - - gem Ma - ri - - - a cun -

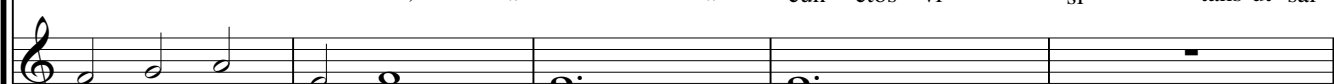
48

Cant. 

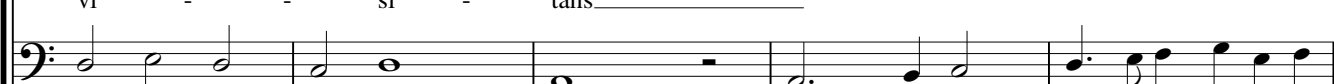
ctos vi - si - tans

Alt. 

8 cun - ctos vi - si - tans, Ma - ri - a cun - ctos vi - si - tans ut sal


T. 

8 vi - si - tans

B. 

ctos vi - si - tans ut sal - ve -

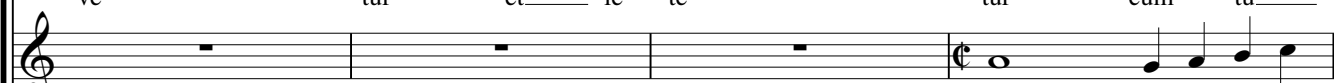
53

Cant. 

cum tu

Alt. 

8 ve - tur et le - te - tur cum tu


T. 

8 cum tu sis


B. 

- tur et le - te - tur tu


57

Cant. 


sis ma - ter me - di -

Alt. 

8 sis ma - ter me - di -

T. 

8 ma - ter me - di -

B. 

sis ma - ter me - di -

59

Cant. ans. A - - - - men.

Alt. ans. A - - - - men.

T. ans. A - - - - men.

B. ans. A - - - - men.

Based on the score on cpdl edited by Renato Calcaterra, but with barring and text added, note values halved and the following few variants (prompted by reference to the manuscript) inserted:

First words (and title): In Mariam (not In Maria)

Bar 18 Cantus, Calcaterra has C sharp, but the sharp sign in the manuscript refers to a previous note (B natural).

Bar 19 Altus, 5th note E (F in Calcaterra).

Bar 21 Altus, low F is sharpened in Calcaterra.

Bar 23 Cantus, F is sharpened in Calcaterra.

Bar 31 Bass, last note, E is D in Calcaterra.

Bar 53 Altus, dotted crotchet C and quaver B are minim and crotchet in Calcaterra.

Bar 59 Cantus, G sharp in manuscript, not sharpened in Calcaterra.

It was not possible to contact Renato, as he has no published e-mail address.

'Cantus' and 'Altus' are my editorial names for the upper voices. In the manuscript they are unnamed, while the third voice down is marked 'tenor' and the fourth 'contratenor'. The clefs are C1, C3, C4 and F4. The ranges are b-e", c-a', d-g', F-a.

The manuscript Trento tr89 was copied at Trento between 1455 and 1465, and contains 15th century repertoire.

Mick Swithinbank